WHAT HAS BEEN DONE AT THE METROPOLITAN.

THE PAST OPERA SEASON.

Winter in Which Puccini Was the Conspicuous Composer-Wagner and the fiermans Not Quite Played Out -Singers Who Have Made Fallures Reengaged.

The fourth season of opera at the Metropolitan Opera House under the direction of Heinrich Conried came to an end with the performance of "Parsifal," the stolen opera. on Friday evening. The regular series of subscription performances was concluded on he previous Saturday afternoon, when a goodly audience shouted its approval of he shoutings of Mr. Caruso, a distinguished Italian tenor, whose art has gone down as his salary has gone up. The three extra performances of the week just past were devoted to Wagnerian interpretations by a well nigh voiceless remnant of the company, most of which had already gone on the road, and a tired and blatant orehestra under an enthusiastic conductor who knows no half way powers between piano and forte. The following table gives the titles of the operas produced in the course of the season in the order of their presentation and the number of performances:

	The second		No. Time	
Romeo et Juliette	Nov	28	1 time	
La Boheme		28	******	
Hansel und Gretel		29		
Tannhauser.		30		
La Traviata		1	*******	
Maria		3		
Fedora		5		
La Damnation de Faust		7		
Lucia		- 40		
Lohengrin		19		
Aida		21		
Lakme		28		
Steg fried		29		
Paust	Dec	31		
Tosca		75.5		
L'Africaine		11		
Pagliacci	Jan	7.00		
Manon Lescaut		18	*******	
Salome		22		
Carmen		2		
Madama Butterfly		11		
Tristan und Isolde		15		
Don Pasquale		16	*******	
Cavalleria Rusticana		16		
Paraifal		22		
Rigoletto		27		
Die Walkure		h 1		
Das Rheingold	Marc	h 19		
Götterdämmerung				
	hard.			

This table is instructive in several ways." It shows that Mr. Conried in a season of seventeen weeks succeeded in placing before nis subscribers twenty-nine operas, a number quite close to the average usually given in a season. Of this number thirteen, or nearly one-half, were Italian works; ten were German, and six French. One of these French works, "L'Africaine," was given in Italian, but that was merely to meet the needs of Mr. Caruso, whose Florentine fourteenth century French is discon-

Double bills ...

certing to himself as well as the auditor. The thirteen Italian operas had fortynine performances, or nearly one-half of the entire number. The ten German works had thirty-three performances, and the French operas had only a total of twenty representations, of which five went to the quasi novelty, "La Damnation de Faust." Composers were represented as follows:

The second secon	THE RESERVE OF THE PROPERTY OF
Wagner	Glordano
Verd1	
Gounod9	Meyerbeer
Humperdinck 8	Bizet
Berlioz 5	Mascagni
Donizetti	Strauss
Leoncavallo 4	
"Marta" has been	n. for convention

reasons, classed with the Italian works,

It was decidedly a Puccini winter. Wagnerian total is in a certain sense misleading, because the Bayreuth master had eight operas in the repertoire of the season, while Puccini made his record with four. It is interesting to note that the two brightest and most vivacious operas on the list, namely "La Bohème" and "Hänsel und Gretel," had the largest number of performances. This probably has no significance in relation to the condition of public taste any more than there was in the portentous fact that we heard four different Mimis at the Metropolitan in the course of the season. Students of comparative artistic anatomy must have had delightful time with the Mimis of Mme. Semirrich, Miss Cavalieri, Miss Abott and Miss Farrar.

Those who have expressed deep concern at the "decline and fall off" of the Wagnerian music drama must get their consolation in the figures here given. Wagner did pretty well for an old man, after all. He had just a trifle less than 25 per cent. of the total number of performances of peras and a little more than that percentage of the number of opera nights

It may as well be added at this time, too that his operas had to draw entirely on their own merits, for the simple reason that at the present time there is only one singer in the Metropolitan company who draws audiences entirely by his own powers and he does not sing in German works. On the other hand the Wagner works have suffered in the course of the season just ended from many misfortunes.

We have had to put up with wretched inging in some of them and with perfunctory interpretation in most of them In the early part of the season the whole attention of the house was centred on the production of "Salome," and thereafter was devoted to the admirable works of Mr. Puccini. That Wagner held his ground despite the neglect from which e suffered demonstrates that his standing in the public esteem has not diminished. The success of the Puccini operas was

thoroughly deserved. And here let the composer have full credit for one notable achievement. "Madama Butterfly" sucseeded wholly on its own merite. Mr Caruso's part in this opera was one of comparative unimportance. It was not that drew the crowds. Those who rished to go to the opera to hear Caruso went when he had to be on the stage all the time, not when he was absent for an

Miss Farrar did not attract the audience for she did not attain in the course of the season such popularity as to warrant the supposition that any large number of persons would go to the opera purposely to hear her sing. For once it seemed to e indisputably shown that an opera had succeeded through its own beauty. Let that brilliant record stand to the glory of Mr. Puccini, a composer of whom Italy may well be proud.

It may be noted also that the production "Madama Butterfly" was the achievement which reflected the largest credit on Mr. Conried's management. The work ras beautifully mounted and corefully rehearsed. In so far as the singers, the stage manager, the costumer and the scene painter could contribute to its perestion it called for nothing but praise to sincere effort. That Mr. Vigna was inequal to the task of conducting it was be expected. This conductor has a specialties, and beyond these he has nothing but a vast fund of crudeness and

The one other achievement of Mr. Conried's season was the production of Strauss's "Salome," a work which appears to be exceedingly dear to the impresario's heart. In the beginning of the winter the entire force of the institution seemed to be devoted to preparations for the performance of this tidbit. It was adequately mounted and superbly presented. The authoritative and fascinating impersonation of the abnormal heroine by that extraordinary artist, Olive Fremstad, will not soon be forgetten. Would that it could.

Carl Burrian, whose engagement was in some respects a puzzle, justified his presence by his remarkable study of the paretic Herod. Mr. Hertz disclosed the characteristics of the score with masterly skill. It was a record for the Metropolitan. Nevertheless the fact that the opera was a deadly bore reached the public, and there was every indication that in two or three performances it would have run its course. The action of the stockholders in compelling its removal from the stage gave the work a certain appearance of martyrdom which it did not deserve.

Puccini's "Manon Lescaut" was a most

delightful production in so far as the work itself was concerned. This opera ought to be heard often, because it is one of the most charming and genuinely dramatic of the modern Italian works. Giordano's "Fedora," a novelty, proved to be a highly unimportant and uninteresting piece of musical carpenter work. We may perhaps escape repetitions of it next season.

In the matter of introducing new singers to this public Mr. Conried met several distinguished failures in the course of the season. All of them, with one or two ex-

ceptions, have been reengaged.

We had the rleasure of making the acquaintance of Geraldine Farrar. Lina Cavalieri and Katherine Fleischer-Edel, sopranos: Carl Burrian and Charles Rousse lière, tenors, and Riccardo Stracciari, barytone. There were some smaller fish, but let them go. Miss Farrar proved to be an interesting and promising young artist, entirely mistaken as to her own authority, and wholly incapable of understanding either New York audiences or New York artistic standards. It is reported that she is so dissatisfied with her reception in her native land that she is going back 102 to dear old Berlin, where every night her health is drunk as a solemn toast at the Stadt Pilsen and Zum Schultheiss auf Tivoli. She and Berlin understand one another, bless them!

But she is the possessor of most precious gifts and there is some ground for lope that when she reaches years of greater discretion she will see the necessity of singing with more skill and more affectionate regard for the future of her lovely voice. When she does that she will become an artist. At present she is merely a bundle of impulses and instincts.

Miss Cavalieri, having rent the ears of every hearer who could tell the difference between a soprano voice and a car whistle, has been reengaged for next season. Mr. Rousselière, who was about as complete failure as any tenor who ever walked into the presence of a Metropolitan audience, is also reengaged. Mr. Stracciari, one of the weakest barytones known to this public, is also reengaged. The outlook for next season is not at all bright. Up to the present time the only striking promise that Mr. Conried has made is that he intends to perform "Salome" no matter who does not

The following letter is interesting and

To the Editor of The Sun: Says Mr. Henderson apropos of "Siegfried": "The per-"The performance as a whole was far from ideal, and it had many moments of disillusion. theless the audience was liberal in demon strations of approval.

What has become of the much vaunted exactness, intelligence, reservedness and other qualities characteristic of Wagnerites, that they should fall so low as to indulge in "demonstrations of approval" for a performance which, in the words of Mr. Henderson himself, "was far from ideal," &c? Yours very V. V. LATTARULO.

The writer failed to note that the article from which he quotes made a point of indicating that the pleasure of the audience was gained from the work in spite of the imperfect performance. It has always been the pride of Wagnerites that they do not go to hear opera singers, but opera. This is a German condition. All through Germany people go to the opera because they love opera. Doubtless this is also true in a large measure of Italians. Certainly those who go to the smaller theatres of Italy cannot be attracted solely by the atrociously bad singing which they hear there. I

But in New York a peculiar condition prevails. Some people admittedly go to the opera solely to hear singers. This is the case with the Italian operas and in so far as the Italians themselves are concerned it is almost entirely the case with regard to Mr. Caruso. It is beyond dispute that the cautious Italians who have only little money to spend on operation entertainment are careful to ascertain before giving up the price of admission that Mr. Caruso will, as they prosaically phrase it, "work" that evening.

It is a singular and significant fact, too that most of these people who go to hang enraptured on the luscious tones of Mr. Caruso's voice do not know when they are hearing them unless they can see their favorite tenor in the act of singing. For example, Mr. Caruso (who is well aware of this condition) played a neat little joke on his adorers at the last performance of "Pagliacci." In the second act he sang the serenade behind the scenes, which should have been sung by Mr. Reiss, and not a single sound of applause followed his beautiful delivery of a number usually

treated rather badly.
In "Manon Lescaut" Mr. Caruso, with out a mustache and in a new makeup, walked on the stage amid a dead silence and sang a whole aria without being recognized. It was not till he began to make ove to the prima denna of the evening that the practised adorers of opera singers found out that they were listening to their idol. After that the deluge.

It is perhaps indicative of as high an order of intelligence to love an opera, no matter how poorly it is sung, as to adore a singer for his singing and not know him by his tones.

But in neither case are artistic standards satisfied. Wagner's dramas have for years been treated with injustice by managers of the Metropolitan because they could be depended upon to draw anyhow. This, of course, is a poor view of the matter Splendid performances of Wagner would pack the house to-day just as they did when the two De Reszkes, Ternina and others were heard together. It is a little too much to expect Mme. Gadski, devoted and gifted singer as she is, to carry the whole "Götterdämmerung" on her

shoulders. H "La Bohème" and "Tosca" were always treated as badly as Wagner it is to be feared that they too would have to give pleasure by their own inherent merits.

shaken the dust of the Metropolitan from his feet and that we shall see his beat no or less worthy of applause?

W. J. Handerson. or less worthy of applause?

W. J. HENDERSON.

> MORE PHILHARMONIC CONCERTS. fassily Safenoff to Conduct Two Extra in Answer to Many Requests.

The Philharmonic Society will in answer to many requests give two extra concerts at Carnegie Hall on Friday afternoon April 5, and Saturday evening, April 6. Wassily Safonoff will then make his last appearances before his departure for London, where he has been engaged to conduct several concerts of the London Symphony Orchestra. The programme for these two supplementary concerts, which was selected response to many requests, will consist in response to many requests, will consist of Tschaikowsky's "Pathetique" symphony, Rubinstein's concerto in E flat major for piano and the overture to "Tannhäuser."

Josef Lhevinne has been engaged as soloist. It was by his performance of this E flat concerto that Mr. Lhevinne carried off the Rubinstein prize from thirty competitors in Berlin in 1895 and he has frequently played it with his famous teacher, Mr. Safonoff.

The orchestra for these concerts will consist of 110 players, and the numbers in

onsist of 110 players, and the numbers in which they will be heard have already shown the society and its conductor at their best. Mr. Safonoff will sail for Europe in April and will pass the summer with his family in the Caucasus Mountains.

NOTES OF MUSIC EVENTS.

The last chamber music concert of the People's Symphony Society will take place at Cooper Union on April 5 at 8:15 P. M. The Olive Mead Quartet and several soloists will appear.

Victor Herbert and his orchestra will begin series of Sunday evening concerts at Daly's Theatre

Dr. Hartmann's "St. Peter" will be produced on Wednesday evening at Carnegie Hall

Julia O'Connor, contraito, will give a song recital at the Waldorf-Astoria on Thursday evening.

The next Knelsel Quartet concert will take place at Mendelssohn Hall on Tuesday evening. Pro-gramme: Faure's plano quintet, D minor, opus movement only); Bach's C major 'cello sonata (Mr Schroeder) and the great Brahms's string sextet in G major, opus 36. A special concert for Mr. Schroe-der's farewell will take place on April 30.

So marked was the success of Ossip Gabrilowitsch his New York appearances this season-two recitals and four orchestral appearances being placed to his credit—that a farewell recital for the Russian planist has been arranged for Saturday afternoon, April 13, at Mendelssohn Hall.

Among the numerous farewells which the next line none is likely to arouse greater interest than the farewell bow which Walter Damrosch and Mme Gadski will jointly make this afternoon at Carnegie Hall. Under Mr. Damrosch's baton the New York Symphony is to offer an exceedingly interesting programme, the concert being the last before an extended spring tour, while Mme. Gadski as solois bound to receive her full share of attention particularly as she sails for Germany at the con clusion of her season with Mr. Conried. A feature of the programme will be Haydn's Farewell Sym

Mendelssohn Hall on Tuesday afternoon includes Chopin's B minor sonata, opus 58; Saint-Saëns's transcription of the finale of Beethoven's ninth quartet; the Schubert-Tausig andantino and varia-tions; Schumann's In der Nacht, Liszt's Waldesrauschen and a group of modern Russian composi tions. The public curiosity to hear the wife of a great virtuoso play has been much in evidence at the box office during the last week.

The debut of Manuel Klein's orohestra of seventy five players at the Hippodrome to-night adds yet one more to the lengthy list of instrumental bodies now existing in this city. The new organization has special claims to musical attention, since it consists almost entirely of American musicians possessing previous experience as orchestral per-formers, who have been doing long and steady preparatory work under a young and enthusiastic conductor, with sound and artistic ideals, before finally challenging a public verdict. The programme will include the March from "Tannhäuser," the prelude (with prologue) to "Pagliacel," the "Three Dances" from Edward German's music to "Henry VIII.," and last, but not least, Tschalkowsky's grand festival overture, "1812."

SPOILS OF AN OLD CASKET. Carefully Hidden Dowry of a Mohammedan Bride.

A true fairy tale concerning an Oriental casket sold by an antiquary to a Parisian amateur is related by the correspondent of the London Telegraph.

The casket is of beautiful artistic workmanship of olive wood, with incrustations. It was evidently a wedding present, such as it is the custom to give to a bride in Mohammedan countries.

There is a perfume of rose leaves, a delicate far away fragrance of the distant East, when the cover is lifted. The antiquary bought it at a general sale long ago and offered it to purchasers amid Louis AVI. clocks, old ribbons and out of date decorations. A lover of quaint antiques, M. Maurice saw the casket and bought it. As it had been knocked about a good deal

in its long journey it stood in need of re-pairs and M. Maurice gave it to an expert workman to restore. The workman tapped it and was surprised to notice a metallic sound inside. He found that the jewel box had a double bottom, and when opened

box had a double bottom, and when opened there were rows of old and odd coins, which glittered faintly, but enough to show at once that they were of pure gold.

A numismatist declared they were gold sequins and worth about £160. It was a sum which to a young bride a hundred or two hundred years ago represented perhaps a fortune. The workman informed M. Maurice and the latter told the antiquary. As they were all three honest men each wished that the other should claim the bride's treasure. They referred the matter to the police

commissary, who gave a decision worthy of Solomon. He divided the gold coins into two equal piles and told M. Maurice and the antiquary to take each a pile and then left it to their combined generosity to reward the honest workman. This they did, each giving him a few of the gold sequins, so that all had about an even share sequins, so that an had about in the treasure of the bride.

From the London Globe.

January 28 is an interesting centenary. that of the first experimental lighting of street with gas lamps in England, for on that date, 1807, through the exertions of Frederick Albert Winsor, Pall Mall was illuminated with a series of these now familiar ources of light.

Winsor's work was the development of the earlier experiments and suggestions of William Murdock, a Scottish mining engineer employed in the Redruth mines, Cornwall. Murdock appears to have been the first to suggest that gas might be conveyed in tubes and used instead of lamps and candles. He made a very ingenious gas lantern for himself, with which he used to light his way over the Cornish moors at night. This lantern consisted of a bag filled with gas and fitted with a tube, at the end of which the gas could be lighted.

Carrying the bag under his arm, Murdock used to lighten his way home at night. On meeting any one it is said that he would give the bag a squeeze and thus send out a long tongue of flame. This led to his being looked upon as the demon of the Cornish moors. earlier experiments and suggestions of Will-

Too Rich to Travel.

Aberdeen correspondence St. Paul Dispatch Camille van Crestenberghe, his wife and four children were marooned in Aberdeen all night because of the fact that they had too

night because of the fact that they had too much money.

Van Crestenberghe, who is said to be a wealthy merchant of Detroit, Mich., had been visiting with his family at Ipswich, S. D. They came here last night to take a train for Detroit. In payment for their tickets Van Crestenberghe tendered, the station agent a \$1,000 bill. The agent could not change the bill, nor could any one in town be found with money enough to break the bill. As a consequence the family were compelled to remain in Aberdeen all night and to swait the opening of the banks next morning before they could pursue their journey.

And the Trusty Bungstarter Fails to Work Against the Man From the Ozarks.

"Tain't offen 't you'll find a question into the Good Book," sald old man Greenhut, "thouten some sort of a answer bein' give, nigh hand, so's 't you o'n see the meanin', but there's one question what don't 'pear to have no answer. Hit says, Why is it the heathen gets in a rage, when folks imagines queer things?' I reckon the reason you don't find the answer must be 'cause there ain't no answer. Stands to reason the Good Book wouldn't state no answer when there ain't none."

"How come you're so all fired sure there ain't no answer? 'Pears to me 'tain't much difficult for to frame up someping for to 'xplain that," said Winterbottom.

There was silence in the saloon for a few moments after this unexpected outbreak. Winterbottom continued to smoke his pipe with stolid indifference, but old man Greenhut was greatly agitated. He grew purple and gasped for breath several times He even glanced at his i ungstarter once as if in doubt whether he needed it for immediate use, but after one or two uncertain moves he relinquished that notion. Then he lighted a large, fat, black eigar and seated himself by the window.

"There is them," he said, after putting

his feet carefully on the window sill, "as would speak contumal'ous about th' equator. 'Pears like they hain't no sense o' religion. Reason the Good Book don't give no answer is it's well knowed as how the heathen means them vaps f'm th' Ozarks. 'F them ain't heathen, there ain't no heathen. An' anybody 't's ever knowed a Ozark yap knows well enough 't there ain't no tellin' why he gets in a rage, nor when he's goin' to, nor what he'll do when he does. Hit's nat'ral enough an' proper for to ast about it, but there ain't no answer, an' any inspired jackass as reckons he's goin' to find out somepin' 't the Good Book can't tell him is chawin' the east wind, an' liable for to get the bellvache.

"There's one o' them Ozark yaps in town now," said Joe Bassett, "what 'pears to be some gifted in the matter o' rage. He was down on the levee last night gawpin' 'round, an' somehow he got in the way o' some o' the rousters 't was unloadin' f'om the River Beile, an' one on 'em trod on his toe. 'Peared like he was took with the blind staggers immediate. I don't know whether he got the right one or not, but he grabbed two o' them rousters an' knocked 'em together a spell an' then chased the others 'round till you couldn't see a rouster nowhere. I reckoned likely he'd bite holes in the levee, he was so mad, but when he couldn't find no more rousters 'round he just wandered away, cussin'."

"Likely he'll be in here 'fore long." said old man Greenhut gloomily. "Them Ozark heathen plays poker amazin', as a rule, an' 'tain't no ways likely 't he'll pass up the chanst of a game if he knows it. O' course it's all in the way o' business 'f he's got money to set in with, but a game o' poker with one like him is some like playin' croquet with a mule. He's liable for to hit you 'stead o' the ball if he's tryin' for to make a long drive, an' 'tain't nene comfortin' to be hit, by a mule."

"There's others can hit," said Bassett "an' when it comes to playin' poker---" "I know, I know," interrupted old man Greenhut, "but I ain't no hand f'r a rough house. There's al'avs liable for to be furniture broke, an' there's cleanin' up to be did later. Then you can't al'ays count on these here strangers for to observe the rules o' the house when it comes to shootin'. An' that reminds me. I bought pushed his stack forward. them motters f'm a pedler this mornin' for to hang up in the back room, on'v I made him write another line onto it first. Give him a quarter an' two drinks

for it. Here the old man arose and went the bar. Reaching underneath, he pulled out a large cardboard, neatly but not expensively framed, on which appeared the inscription:

> GOD BLESS OUR HOME. NO SHOOTING IN THIS ROOM

This he took into the back room and hung in a conspicuous place over the poker

"There," he exclaimed, as he stepped back and looked at the new ornament with undisguised pleasure. "There! More'n likely if a man was to get them sentiments fixed into his nut consid'able firm like there wouldn't be so much brawlin' into this here room as there has been times past. An' there might be more stricter attention paid to the real science o' the game. 'Pears like the steadiest players is liable for to get distracted when some other feller's gun barks, 'n' that ain't busi-

ness, it sure ain't." The others had listened to him, quietly enough, but without enthusiasm, and when ne concluded Joe Bassett said, rather discontentedly, "'Pears like you're gettin monstrous keerful about havin' no nois into this place. Stands to reason there'll be argyments when there's poker, an' some argies with a gun, an' some argies with a bungstarter. 'Pears like there ain't no gre't diff erence."

"Joe, I'm s'prised," said old man Green hut, with great severity. "Hain't you never read into the Good Book where it says 'A gun in a fool's hand, stirreth up strife, but a bungstarter, wisely wielded, heeleth dis-

A Club Cocktail S A BOTTLED DELIGHT



THOUSANDS have discarded the idea of making their own cocktails, -all will after giving the CLUB COCKTAILS a fair trial. Scientifically blended from the choicest old liquors and mellowed with age make them the perfect cocktails that they are. Seven kinds, most popular of which are Martini (Gin base), Manhattan (Whiskey base). The following label appears on every

bottle : Guaranteed under the National Pure Food and Drugs Act, Approved June 30th, 1906. Serial G. F. HEUBLEIN & BRO., Sole Props.

sension?' You don't never see me butt in with that weepin o' mine, thouten it's neces-

sary for to stop a disturbance." "What's eatin' of you, Greenhut?" asked Jake Winterbottom. "I never knowed you to be wranglin' this away thouten somebody had did you out o' money. 'Pear like you'd better cool off an' get ready f'r business. Sam Pearsall's went up the street a spell ago, an' he's liable for to come in with that yap Joe was tellin' of."

Winterbottom was right. Pearsall en-

tered presently, looking like a little boy

beside the gaunt mountaineer who had to stoop to walk through the doorway. "Give us a drink," said Sam. "My friend here is lookin' f'r a game, an' l told him I wa'n't much acquainted 'round here, but somebody was tellin' 't you uns played poker here, some. Him an' me 'll set in if there's a game on, an' it's agreeable."

"Glad you come." said Blaisdell, wiping his lips. "We uns was just wishin' some un'd happen, bein' as we'm blue moulded f'r excitement an' short handed f'r a play." No further preliminary remarks seemed to be needed, and five players, including Bassett and Winterbottom, were soon seated around the back room table while

Greenhut busied himself bringing in the

cards and chips. It was noticeable that the Ozark man thus far had said nothing. He had lined up at the bar and taken his liquor with gusto, wiping his mouth with the back of his hand and indicating by a gesture that the return treat was to be at his ex pense. And he had nodded affirmatively to everything that was said, but he had not spoken once.

Taking his stack of chips from the old man, he handed over his \$50 as did the others, and looked pleasant when they arranged for a table stake game. Then he put up an ante of one calls two, when the deal fell to Bassett, but threw down his cards when it came to him to make good after Blaisdell and Winterbottom had

Then he dealt, and they all observed that he was somewhat clumsy in handling the cards, and passed them out slowly; but they had seen other people do that in order to study the backs of the pasteboards, and they did not build hopes on his apparent

There was nothing doing on his deal, and a jackpot was made up. Blaisdell dealt and it was sweetened. Pearsall dealt and Winterbottom opened, under the guns. Bassett dropped and the Ozark man raised it \$20, pushing his chips forward

but saying nothing.

Blaisdell and Pearsall dropped and Winterbottom studied a while, but finally pushed his entire stack forward, whereupon the Ozark man folded, and Winterpottom showed his openers. He had a pair of queens only, and everybody smiled, none more pleasantly than the Ozark man. It was an advertisement for Winterbottom that had cost him nothing, whatever might happen later.

For the next two rounds there was little play, and as the stranger still maintained dlence, the home talent ceased talking, so that the only sound at the table was the riffle of the cards and the rattle of the chips. Moreover there were no losses or winnings of any magnitude, so that Blaisdell was presently moved to an outbreak

"Which I was sayin' 't we uns was looking f'rexcitement," he exclaimed as he slammed ten dollar ante on the table, "but this here is nigh about 's excitin' as eatin' eggs. Ten calls twenty 'n' be dam' to you."

"Jim, I'm s'prised," said Winterbottom There hain't no call f'r vi'lence, neither bad language." Then, as Pearsall dropped. he put up his twenty. Bassett looked carefully at his hand, but found no encouragement, and threw down his cards, but the Ozark man grinned faintly as he "Blaisdell grinned also, putting all his

chips in the pot, and saying, "Mebbe not. 'Pears things is stirred up, though. This looks like a showdown f'r three, Jake, p'vidin' you're comin' in." "I sure be," said Winterbottom cheerfully as he saw the raise. Each of the

three then took two cards, and Winterbottom made a full, neither of the others bettering three of a kind. "Good deal," growled the Ozark man. It was the first time he had spoken, and the

others looked at him with curiosity, seeing that he had himself dealt, but his face was entirely impassive, and he pulled out a wad and beckoned to old man Greenhut to bring him more chips. "Gentleman 'pears to be havin' fun with

hisself," said Joe Bassett, as if he were wholly indifferent whether his remark should be aken in good part or not, but the Ozark man didn't even look up. Again there was silence, but Bassett was

now craving excitement as keenly as was Blaisdell, and old man Greenhut, who had heard his latest remark, and who knew his disposition, lingered in the room after aving sold chips to the two losers. He had not long to wait. When it came

to the Ozark man's deal again Bassett eaned forward and looked at him closely as he handled the cards, slowly and clumsily as before. Then the big Sheriff leered at Blaisdell. and said: "Gentleman 'pears to be studyin' the backs tol'able close, like he was con-

sid'able interested. C'n you see anythin' our'ous about 'em, Jim?" "No," said Blaisdell gravely, "but I hain't never paid no gre't 'tention to the back of card. Keeps me busy studyin' the face."

The Ozark man's speech was slow and de liberate, but his motion was as lightning for quickness. One hand shot out to Bassett's throat and one to Blaisdell's, and he gripped the two men in a strangle hold as he said. "Up in the mountains we uns reckons that's fightin' talk. I c'n see f'm that sign on the wall 't there ain't no shootin' to be did in

wall 't there ain't no shootin to be did in here, but if you uns wants a lickin' I mought help you out."

Long before he had finished the two men were reaching for their guns, but the gigantic stranger was even more powerful than he looked. Holding them at arm's length so that they could not reach him, he shook them so violently that they could not grasp their weapons. And this pleasing exercise he continued for some time, while a slow smile followed his calmly spoken words. He seemingly paid no attention to Pearsall and Winterbottom when they sprang to heir feet and pulled their pistols, but old their feet and pulsed their pistols, but old man Greenhut spoke up hastily. "No shootin", boys," he exclaimed "I'll settle this." And with most surprising agility he ran for his bungstarter and was back in a moment with it in his hand.

Swinging it wildly, he aimed a blow at the Ozark man and delivered it with terrific force, but that worthy was as quick as

the Ozark man and delivered it with terrific force, but that worthy was as quick as a cat and swung Bassett around just in time for the blow to reach the wrong mark.

Then, dropping his two limp victims, he sprang at old man Greenhut and grabbed the bungstarter away from him.

"I recken it's this for the river an' me for the hotel," he observed, "but first you'll cash that last stack. I lost the first all right."

right."
Then as he left the place, after taking his money, they saw him give the bungstarter a mighty toss across the levee, after which he sauntered unconcernedly p the street.

They brought Bassett to after some ter

minutes, and his paroxysm of wrath when he realized the situation was something nife. As he too, started for the hotel, old man Greenhut said: "Better be some

THE COIN COLLECTORS.

A. J. W., Alameds, Cal.—What is the value of a ten dollar gold piece dated 1808? A specimen of this coin and date in strictly un-circulated condition should be worth about \$15. In worn condition, such as you describe it, it is not worth more than builton value.

A. M., Brooklyn—Are there any premiums on the following coins: Half dollar dated 1834. Another coin dated 1736, with a head and "Carol, III. D. G. His. P. R.," and on the other side Spanish coat of arma and chain of golden fleece: gold dollar dated 1856, three cent piece dated 1853, a coin of Frederick VII. of Denmark marked "Daniah Estudisk Mont, 19 Cents."

The half dollar is one of the regular issue of 1834. It is not worth more than face value, except when in mint state, and then only 80 cents. There

when in mint state, and then only 60 cents. There when in mint state, and then only so could. Indeed is no premium on the Spanish cofa. A gold deliar of 1856 if in uncirculated condition is worth \$1.50. In fine condition the silver three cent piece is worth about ten cents. The rare varieties of this denomination are dated from 1863 to 1873. There is no

J. R. B., Rochester, N. Y.—What is the value of five cent pieces without the word "Cents"?

They bear no premium. The valuable five cent nickels referred to in the article you cite are pattern

M. K. M., New York.—Will you kindly tell me the significance of the coin of which I am enclosing a rubbing. It was dug up several years ago in a back yard of a New York city house. On one side is the portrait of a bearded man, with the words "Herr Alexander," while on the reverse is the inscription "Presented to Herr Alexander as a Testimony of Esteem from His Friends in New York, 1847."

From all that can be learned Herr Alexander was a prestidigitator and performed in this city during the middle of the last century. The medal de-scribed was probably struck as an advertisement.

D. M., New York .- Kindly let me know if there i any premium on a quarter dated 1876.
It is not worth more than face value.

J. B., Altman, N. Y.—I believe I have the 1885 half dollar described in a recent article of TRE SUN. Will you kindy inform me as to the value of same?

Your half dollar is one of the common varieties. The New Orleans half dollar of 1838 shows the min mark "O" directly below the bust. It is true that this haif dollar is one of the rarest of the issue, as only four specimens are known to have been struck, but it has never brought as high a premium as the 1797 proof half dollar, a specimen of which brought \$120 at the Smith sale. The highest price paid for the New Orleans fifty cent piece is \$51, which was given for a fine specimen of the variety at the Davis sale in 1890. Yes, it is true that no half dollars were struck in 1816.

M. E. B., New York.—What is the value of the following coins: Three cent pleces in silver ranging from 1852 to 1869. 5 cent silver pleces from 1881 to 1875, 10 cent pleces. 1827 to 1877; quarters from 1817 to 1875; half dollars from 1806 to 1837; dollar dated 1770; large coppers from 1798 to 1806; 2 cent pleces in copper, dated 1863, the lowest date; half cent of 1806, cents from 1857 up, shilling dated 1866 and an old paper bill dated February 17, 1776, Philadelphia, which says the bearer is entitled to 36; printed by Hall & Selar.

The dates embrace many of the rartities of United

The dates embrace many of the rarities of United States colnage, and it would be necessary to submit a detailed list in order to secure an intelligent reply. The dollar is evidently a Spanish issue. The paper Continental note is worth about 25 cents if in fine condition. The half cent of 1808 is rare only when in uncirculated condition. In ordinary shape it is worth about 15 cents, whereas in strictly mint condition it is worth from \$35 up. There is no pre mium on the shilling.

B. C. B., New York. I have the following paper fractional currency, issued under act of March 3, 1863. One is of the denomination of 50 cents and one 10 cents. Also "Postage Currency" having head of Washington, issued under act of July 17, 1862, of the denominations of 5. 1 10 cents. Are they worth more than face val

If in uncirculated and crisp condition the 50 cent note should be worth about 75 cents, the 10 cent note, in same condition, about 25 cents. Un circulated the 5 and 10 cent postage currency notes should be worth about 15 cents for the first and 25 cents for the last. There are many varieties

R. M. W. Brooklyn.—Please let me know if the nickel 5 cent pieces without the word "Cents" command a premium? No.

Constant Reader, Suffern, N. Y.—Could you tell me what a Columbian half dollar is worth when dated 1883, with "1492" on it? I also have a large cent dated 1847. Please tell me what it is worth. There is no premium on the 1893 Columbian half dollar. The same design of 1892 is a triffe scarcer and is worth about 55 cents when in time condition

C. H. I., New York. What is the bronze med C. H. I., New York.—What is the bronze mede described as follows: On the obverse is a portral in high relief, with date of 1561 (the year of Perenot's elevation to the Cardinalate) and Inscription, "Ant. Perrenot S. R. E. Pbri. Card. Archies Mechi." On the reverse is shown a shipwreck with men and women failing from decks and mast Neptune with trident raised toward ship an arrawn by two sea horses. Background, rainbowith stars below, and the motto, "Durate." That that upon the deck of the ship there is a figure fact that upon the deck of the ship there is a figure of a man much larger than the other figures and that this figure is in repose causes me to believe that it is symbolical of Granville having passed safely through the political storms, the rainbow typifying his promotion. What does this medal commemorate? Has it any value? We are unable to give any information in regard

G. A. V. Hackensack, N. J.—In 1869, when a new issue of United States postage stamps came out. I took a notion to buy and lay away a set. They are as follows: Ninety cent pink, with portrait of Lincoln; thirty cent pink, shield, blue flag; thirty cent yellow. Frankiln; twenty-four cent grayish brown, one with portrait of Washington and another of same value in green, showing a historical picture; two varieties of fifteen cent stamps, one in black, showing portrait of Lincoln, the other in brown and blue, with a picture; two twelve cent stamps, one green and the other two feet in bleck, with Washington's portrait; two feet cent stamps, one green and the other yellow; the hist having Washington's bust, the lattor an eagle on a shield; six cent blue; five cent brown, and three cent pink, with Washington; tiree cent blue, showing locomotive; two cent stamps, one in black, showing portrait of Jefferson, the other Pocchonias, and two one cent stamps in blue and brown. All of these are unused and in perfect condition. Are they of any value? this series there were denominations of one, two three, six, ten, twelve, fifteen, twenty-four, thirty and ninety cents. The first showed Franklin's bust, the second a horseman, the third a lo the fourth Washington, the fifth, cost of arms sixth, a steamship; seventh, landing of Columbu eighth, signing of Declaration of

M. E. E., Waterbury, Conn.—Is there a premium on either of the following stamps: A perforated unused Boyd's Dispatch stamp, pink in color, showing a Mercury running, carrying a pennant, bearing the words, "Boyd's Dispatch." Also an unused light green Confederate stamp, with the picture of Washington in the centre. Above the picture is the number "20." Below are the words "Postage Twenty Cents."

The rest of the stamps you describe are of the 1861-63

issue. A dealer would give you from \$30 to \$45

The first is one of the common varieties of the New York local stamps, and is worth ten cents, either used or unused, when perforated. The unperforated stamp of the same design is much scarcer, being worth \$10 in either condition. The second stamp is one of the regular Confederate ssues and is worth 25 cents uhused and \$2 used.

J. D. W., Troy, N. Y.—Have the one and three cent inited States postage stamps of 1856 issue any pre-

There are many varieties of the one cent stamp of this issue, showing Franklin's portrait, all in blue. One variety, when used, is worth \$50, but the ordinary variety is quoted at 40 cents when used. The three cent red, with portrait of Washington, is worth \$1.50 unused and three cents used.

A. B. B., New York.—Kindly tell me if there is any value on these cancelled Columbian stamps. Two cent violet, one cent blue and two cent violet en-velope stamps. They are held at no premium.

F. J. R., New York.—What is depicted on the six cent stamp of the 1869 United States commemora-tive issue, and what is the color of the atamp: Was there a 32 cent stamp? What was the 1869 issue com-The six cent stamp bears the portrait of Washing-

on, after the painting by Stuart. It is ultramarir in color. There was no denomination of 32 cents. The lower values were commemorative of the progress of the United States mail service. The 1869 ; is now comparatively scarce, for the reason that the stamps were in use only about a year. For some mysterious cause the general public took a to the stamps, although they are said to be the most beautiful ever issued in this country, and the postal authorities withdrew the series.

The First Oil Well. From the Philadelphia Record

With the death of James P. Smith of Titusville last week there passed the last of the group of men who appear in the famous well picture, taken in the autumn Drake well picture, taken in the autumn of 1861 by John A. Mather, the noted oil region photographer. The group in the picture included Col. Edwin L. Drake, the man who drilled the well: William and James P. Smith, practical drillers, who assisted with the work; Peter Wilson, Titusville merchant and steadfast friend of Col. Drake, and Albridge Locke. The five men are dead. This picture adorns the offices of hundreds of oil operators and refiners, and is the only photograph of the first oil well. The only person now living connected with the picture is John A. Mather, the photographer.

BIRTH OF A SPANISH PRINCE

NATAL CEREMONIES AT THE COURT OF SPAIN.

Choice of a Handsome Woman as a Nursa -Awaiting the Announcement of the Mistress of Robes-Christening in the

Private Chapel of Palace - Old Font.

The family life of the Spanish court is conducted with much simplicity, and since the advent of Queen Victoria Eugenie several English customs have been introduced, such as afternoon tea- a thing formerly unknown—and certain English dishes at the luncheon and dinner tables. These things, however, do not encroach upon the formal etiquette of official observances and royal ceremonies for which the court of Spain is famous. Breaches in this direction would give grave offence to the grandees of the country, whose traditions have been handed down with unswerving regimen

from the Austrian epoch. A Spanish prince or princess is ushered into the world with quaint observance and stately ceremony, writes Mary Spencer Warren in the London Express. The abolifton of the Salic law in 1830 insures the future succession of a princess to the throne should the reigning sovereigns have no son born to them. But it goes without saying that the Spaniards would far rather owe their allegiance to a king than a queen, and so when the birth of an infant in direct succession is imminent a boy is ardently desired by all classes.

When the coming of the future king or queen is expected clothes and nursesin other households-are subjects of paramount importance. In the present is stance the young Queen of Spain has had presents from all directions, the ladies of her adopted country especially having forwarded numerous robes richly trimmed with costly lace. Her Majesty's own nurse for the royal baby has been chosen, in accordance with Spanish custom, from the peasantry of the Asturias.

This province is noted for its bandsome women, a number of whom are always summoned to the palace at Madrid prior to an expected birth. From these women one is finally selected, and the rejected ones, to compensate them for their disappointment, are sent home literally loaded with

compensate them for their disappointment, are sent home literally loaded with presents as well as with a sum of money, and their entire expenses to and fro are also defrayed. Quite naturally this office is thought most highly of, and whoever is selected is a person to be envied, for she occupies an extremely prominent position throughout the first year or so of the baby's life, and when her duties are ended she receives a monthly pension and is in fact a rich woman for one of her class. Her official dress consists of black velvet and lace and silver chains of office.

When the birth of the little prince or princess is imminent certain high dignitaries are, in accordance with precedent, summoned to the palace, these consisting of representatives of the Church, the army and the navy, the royal household, the Prime Minister and deputations from the Cortes. The Mistress of the Robes must also be present, as she has a special duty to perform. These officials all assemble in an apartment adjoining that of the Queen, while the tidings of the expected event naturally gets known throughout the city and the inhabitants with one accord are wont to assemble in the Plaza del Oriente and vicinity. From here they accord are wont to assemble in the Plaza del Oriente and vicinity. From here they can watch for the appearance of the additional royal standard—with its broad and yellow folds showing the lions of Aragon and the castles of Castile—which it is customary to run up when the birth of the

infant is announced.

In the room before mentioned the dis In the room before mentioned the distinguished personages await in anxious expectation the appearance in their midst of the Mistress of the Robes, whose coming will announce the royal birth. As in England, the lady who holds this position is always a duchess, and her presence on this occasion is one of the duties of her office, while the momentous message with which she is charged by the royal physician is delivered to the Prime Minister, who in delivered to the Prime Minister, who his turn makes the announcement to

Before many minutes have elapsed the grandees and officials have ocular demon-stration of the birth of the royal infant. stration of the birth of the royal infant for the child is brought into their presence carefully laid upon a richly carved silver salver, which salver has been first of all artistically covered with a costly cushion trinmed with deep flounces of exquisite lace. Then, in accordance with precedent, the salver, with its precious burden, is intrusted to the arms of the Prime Minister, to be by him formlly presented to all present who greet the infant with profound bows and subdued vivats. The Premier it is who also makes the necessary announcement to Parliament on the same or following day, in accordance with the hour of

ing day, in accordance with the hour of The strains of the Marcha Real-which The strains of the Marcha Real—which hails from the time of Carlos V.—is heard in different parts of the city. Guns are fired from the fortresses and depots and TaDeums are sung in the churches.

Deums are surgin the churches.

The christening of an infant son or daughter of the Majesties of Spain takes place, in accordance with the dogma of the Roman Catholic Church, within one week of the birth. The ceremony is always held in the private chapel of the palace, and though this is of somewhat limited dimensions, it is customary for a certain portion to be set apart for the accommodation of the poor of the city, who are admitted without ticket. Also many of these people are allowed to take up a position in the long galleries of the palace through which the state procession passes on its way to the sacred edifice. The font used is always brought hither specially for the occasion from the Monastery of San occasion from the Monastery of San Domingo de Guzman, and has been used for the christening of royal children since

for the christening of royal children since the Middle Ages.

It is customary for the Mistress of the Robes to carry the infant, while the nearest relatives, the sponsors, and the representative of the Pope walk in front and on either side. The ceremony is rather a protracted one—more especially in the case of a prince, who at the close of the church function has to be invested with certain orders of

who at the close of the church function has to be invested with certain orders of chivalry, this being carried out with much prescribed dignity.

On the same evening it is customary to have a dinner party at the palace, and a gala performance at the Royal Opera or state theatre. For this all the men appear in full uniform or state dress and all the ladies in full evening dress. All wear any orders to which they may be entitled. any orders to which they may be entitled, and there is a wonderful display of the Spanish historical jewels, for which the ladies of the country are noted. Many of these, as well as much of the lace of mantillas and robes, date from the fifteenth and sixteenth centuries. and sixteenth centuries.

West Indian Pigeon Post

From the Westminster Gazette An attempt is being made to establish a pigeon post between Montserrat and Afrom England and as soon as they have to creased sufficiently attempts to establish regular post between the two islands will made.

If the experiment is successfur the more ments of steamers will be known in Montserrat soon after telegraphic news has reached Antigua, and shipments of fruit and other perishable things can be got read without fear of their having to the on the wharves and rot owing to the non arriva of an overdue steamer.

How Slow the Train Was From the Denver Post.

Two men were coming into Denver from nearby town on a local train the other day The train stopped every five minutes, seemed, and one of the men became in patient. Finally, when the train halred the engine to get up steam, the man's it patience overflowed. patience overflowed.
"Now, what do you think of this train"
he said to the other.
"It isn't making much progress." raped
his friend. his friend.

"Progress: I should say not," said the impatient man. "It would be a flere to take a moving picture of this train.